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V.E. Shaffer

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Poor old Bill just had his day in tins about the letter box, the post box, Bill, and the last time of this story gives him a taste - a laugh - and a good understanding.

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An audience always reacts most favorably to a story recitation, and this one, which is set up to serve as a little playshop upon which the reader can act, is sure to bring a hearty laugh. But there is more to it than that, for those who will question as to who did the acting, will be sure to find out.

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There is a stirring force in these verses from the Book of Ruth, and the reader will find great enjoyment with a musical accompaniment.

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Two recitations to the same musical accompaniment, one for the woman who is a gossip, the other for the man who is a traitor. Both of them, however, in those in the audience to are sure to find that their own selfless desires to be snared and will laugh accordingly.

MISS NICOTINE By *Jessie L. Pease* Price 40c Catalog No. 23601

One of the best of those who when asked what she was likely to be, replied by the title of this clever number which is the tale of a love affair of a Cigar and a Cigarette that could be as many other love stories in smoke.

PAYING MORE FOR IT By *Thelma L. Pease* Price 35c Catalog No. 12147

Here is a story that makes you picture lovely, lovely, helping little after who is wondering if "Papa" is a good boy. The reader will find that she skinned to make gloves that she likes.

FAMILY TRAITS By *Jessie L. Pease* Price 40c Catalog No. 23238

A very good bit of verse recitation, the philosophy reminds us of the truth of "Out of the mouth of babes and sucklings hast thou received the word." Many a truth is spoken in jest.

PREDICAMENTS By *Thelma L. Pease* Price 35c Catalog No. 12052

A musical monologue in three very good parts, dealing with the man a foolish showman, the contractor, and the woman a foolish showgirl, all of which is accompanied in less than five minutes.

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FREDERICK KEATS

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TWILIGHT REVERIE

H. W. CHUTER

WAGNER'S "PARSIFAL" AS GIVEN AT BAYREUTH

The following pictures were secured for "The Etude Music Magazine" through the permission and courtesy of the composer's son, Siegfried Wagner, General Music Director at Bayreuth.



ACT II. THE MEADOW

THE STUDY



RICHARD WAGNER

Richard of the Footlights

A Personal Visit to Bayreuth

ACTIVE MEMBER OF THE LEAGUE OF AMERICAN PUPILS

THE JOURNAL OF AMERICAN FOLK WAYS

Where Tradition is Sacred.
THE FESTSPIELHAUS, the Valhalla of Wagnerian Opera, crowns the very top of a hill about a mile from the picturesque village of Bayreuth. A country road, bordered on each side by shady trees, leads to the entrance of all

opera lovers. It is a charming walk, and during the time of the festival the population of the village and surrounding countryside gather under the spreading trees to watch the strangers as they hurry by in the bright sunshine, for the opera at Bayreuth begins at four o'clock in the afternoon.

As you near the opera house and climb the last steep ascent, you are surprised to find the whole audience outside, apparently holding an informal reception, and evidently eagerly waiting for some great event to take place. You have not long to wait, for suddenly all turn their faces toward the front of the Festspielhaus.

where a small balcony projects from the second story. With piano and circumstance, five men appear on the balcony. One lifts his baton and the other four (a choir of trombones) announce the theme of the opera about to begin. These four "old war horses" could run the gamut of grand opera, without a conductor; but Wagner ordered a conductor for the sixteen notes of the "leading motif," and a conductor will always direct the choir of trombones at Bayreuth. This solemn ceremony ended, the audience silently entered the theater by sixteen doors, eight

each side of the auditorium. When all seated, the house is in perfect darkness for one long moment, and woe be unto him who dares to break that profound silence! Even a sigh or a whisper would bring dire punishment upon him who violated

The Auditorium is a huge rectangular hall, seating one thousand and six hundred and fifty persons. Corinthian pillars, painted white, reach from the floor to almost the ceiling, decorated only with clusters of electric lights. The color of the theater is of white and gray. The "Prince Boxes," as they are called, are behind the last row of seats. A piano, high up at the back of the house, is only hundred persons. The ground

of this theater, if divided, would be one-half auditorium and one-half stage.

The *Paris Opera House* is one-third auditorium and one-third stage. The *Metropolitan Opera House*, New York, is two-thirds auditorium and third stage, approximately.

Bernard Shaw, in "The Perfect Wagnerite," has this to say concerning the *Metropolitan Opera House*:

that "Unlike our opera houses, which are constructed so that the audience may present a splendid pageant to the depicted manager," the *Bayreuth Opera House* is designed to secure an uninterrupted beginning of stage action in the undelayed beginning of stage action in the

interpretation of a great recitative. Wagner sat before a little desk on the stage for every rehearsal and, with score and libretto before him, directed and studied every movement of the actor.

The O-

TH E O R C H E S T R A, consisting of one hundred and forty musicians, sunk twenty feet below the stage, is hidden from the audience by a screen of curtains, set on stairs or tiers. The conductor alone can see the stage. The instruments are so arranged that the heavy brasses are far from the stage, the violins that the fingers have not to slide through the brass while the strings and wood-winds are in the middle. The organ is at the opening between the stage and the auditorium. Drums, cymbals, chimes, peals of bells and many Wagnerian effects are quite audible far into the stage; indeed, they seem to be tucked away into dark corners; and it really is dark down there.

"Verboten" is written over this only entrance to the orchestra. "Verboten" He who ventures beyond that sign in Germany knows what to expect! Many years ago, when the writer was young, and when Wagnerian drama, too, was in its "teens," she stood before that forbidding sign, after the first act of *Parsifal*.

triods and seventh and ninth chords. And here

Ex. 7 C Major

these same chords are broken into arpeggios, in measure 1, triplets or three against one being used. In measure 2 tritones are employed. Here

Ex. 8 C Major

are used double triplets or six against one. In the following

Ex. 9 C Major

the plain diatonic scale runs are used in measure one, and, in measure two, the plain chromatic scale runs. In the following example

Ex. 10 C Major

measure 1 presents syncopation and measure 2 dotteth syncopation.

There are a few methods of rhythmic procedure necessary in utilizing the chords or harmonizations already chosen. Also much may be said about the many different plausible harmonizations. These, of course, are almost endless. In fact, where there are only a few methods of rhythmic differentiation to any given melody, there are myriads of possible harmonizations. While it is possible to effect all these ways and means, a few hints are offered.

Let us suppose that we are writing composition in the key of C major, one of our melody tones being "A," which is the sixth tone or subdominant of the given key. How many chords, altered or otherwise, may be fitted to "A"? Some hints are hastily noted down:

A—G—E—D—F#—A

A—C#—E—G—Dominant seventh of the supertonic

A—C#—E#—G#—German sixth of the flattened mediant

A—C—E#—Leading tone triad of subtonic

B—D#—F#—A—Dominant seventh of the mediant

D—F#—A—C—Second dominant seventh

There are, countless chords possessing "A" involving altered chords and thus affording many transitional and modulatory changes. If this one scale tone belongs to so many chords, it will be seen that there is practically no limit to the variety obtainable in other natural or altered scale tones, as the case may be. If one wished to use every tone in the chromatic scale in a composition, there would be an astonishingly wide choice of settings.

Here is an example of the chromatic scale beginning and ending on C. If each of these tones is required in the making of a composition and each has as many possibilities as or more possibilities than the tone "A," as stated above, what more can one ask? Then, with a few choices of figuration as given, it cannot be denied that there is a variety of expression.

Very often the composer writes a chord which sounds pleasing to the ear, but, when it comes to putting it down on paper, the "sounding" is wrong. How can he expect to be a composer if he does not know the rudiments of his subject?

This aspiring composer, then, records his thoughts crudely and peddles them to "one who can't read" or corrects the manuscript to prepare it for the scrutiny of the music eye. But the amateur composer of this work does not know why "G Sharp" should be an "A Flat" or vice versa, whereas, if he were willing to apply a little study and find out for himself, he could learn to express his ideas without aid. This is a satisfaction that should be quite valuable to the composer.

It will be understood that a real composer must know thoroughly his harmonic vocabulary, as well as good followings and combinations of chords. Of course, in the popular songs of today, certain triads and expected progressions are satisfactory to the average public ear. Some of the best known of these are the progression of a second dominant formation to a dominant formation to tonic. Thus:

Ex. 11 C Major

Another sequence usually found in popular literature is the super-tonic tonic immediately following the first phrase in the tonic, as in the following example:

Ex. 12 D Major E Minor

Another quite effective progression that of leading tone sevenths in succession:

Ex. 13 G Major

Also that of diminished sevenths:

Ex. 14 A Minor

Progressions of dominant ninth chords as in the following, are very common:

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There are, countless chords possessing "A" involving altered chords and thus affording many transitional and modulatory changes. If this one scale tone belongs to so many chords, it will be seen that there is practically no limit to the variety obtainable in other natural or altered scale tones, as the case may be. If one wished to use every tone in the chromatic scale in a composition, there would be an astonishingly wide choice of settings.

The moment a song has been arranged and the face of the so-called melodist has lit up with pleasure, the author over the result of the achievement which another person has accomplished with his embryonic musical idea, he immediately sees "his song" in print with his name emblazoned on the cover.

Questions then come pouring in revealing the song writer's lack of knowledge on matters concerning publication. How much will it cost to print his song? Should he print himself or send it to a publisher? If he prints it himself, will it not editor steal the precious song by changing a note or two here and there, bringing it out under a different title? He need rest assured that his fears are groundless on this phase of the matter, for reliable publishing houses do not practice plagiarism. They don't want to. They are only too glad to have worthy work submitted to them.

This would-be song writer, knowing perfectly well that he can sell enough copies to his friends and acquaintances to pay for all the expenses attendant upon this venture—and then some! He has faith in his own composition after some one else has written it for him.

The few statements of fact contained in this article may be revelations to many who essay the making of fortune from a composition, but others will be offered with the idea of saving them from bitter disappointment and, in most cases, waste of time, energy and expense.

When they learn to write their own accompaniments, to set their lyrics in their own way, the budding composers will not be dependent upon "the man higher up" to write their expressions for them.

SELF-TEST QUESTIONS ON MISS DALLAM'S ARTICLE

- What added difficulties appear when words as well as music are attempted?
- Define thesis and arist.
- What is the tendency in modern songs as far as harmonic treatment is concerned?
- Name four methods of enhancing a tune through the accompaniment.
- What is "close harmony" in a song?

Helps for the Nervous Musician

By LUCILLE NANCY WAGENFELD

One of the most provoking things for a musician or any one who performs in public literature is the super-tonic tonic immediately following the first phrase in the tonic, as in the following example:

Ex. 15 D Major E Minor

On the night of the performance the player should keep himself as cool and

Getting a Good Start

By D. D. LITTLE

NINE questions should be asked about every new piece which is opened for study for the first time:

- What is the title meant?
- Who composed the piece?
- Where and when did he live?
- What are names of some other compositions by this person?
- What type of piece is it? Military? Dreamy? Lifting?
- With these questions answered a good foundation may be laid for intelligent practice.

What key is it written in?
7—What time signature is it?
8—Does it start slowly or quickly?
9—Do runs or chords or any particular mechanical features predominate?
10—Can you define all the marks of expression?

With these questions answered a good foundation may be laid for intelligent practice.

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Playing With Weight

By LAWRENCE SCHAUFFLER

THE TERM, "weight playing" or "playing with weight," is rightly accepted as describing a distinctly modern and valuable development in piano technique. Yet, how seldom do we hear it accurately explained! It is too often enshrouded in mysterious phrases which may mean something to the person writing them but can hardly be made light on the subject for anyone else.

As to the use in music of weight should be noted there are of course differences of opinion. As to the explanation of its use, there can be only the correct or the incorrect. Our endeavor in this article will be to explain clearly and simply the facts of weight playing, as well as its best use.

The action of the clavichord and of the early pianos was very light. Not much weight was required for depressing the keys. Finger-action by itself was entirely adequate for all passage work and, at least in the clavichord, wrist-action or "hand-touch," was adequate for all chord playing. The same thing is true of the modern organ with electric action except that the organ action does away with some amount of energy to play whether for the full weight or only one stop. The term "energy" is used here, of course, in the meaning of "applied" energy, that is, the amount of energy necessary to play a key to any given result. In the piano, the volume of tone depends upon the speed with which the hammer strikes the strings like the clavichord. Thus the harder the tone the greater the amount of energy required.

As the piano gradually developed in size and volume of tone, the action also necessarily became heavier. As the fingers and the hands became more and more inadequate for the new demands made upon them the forearm was used as a lever. Then came the discovery, about which we are writing of "weight" playing—a quite different use of the arm. Various "schools" and "methods" of playing developed. Some emphasized one thing, some another. Only in recent years have we come to see pretty clearly the relative value of each method. This has enabled us to develop an adequate technique in a shorter time than formerly—a technique which gives the greatest possible peev, power and delicacy of control.

The Levers

IN PLAYING the keys, our fingers, hands and arms act as levers. Each one of these levers has a different weight or "mass." Thus in one sense (although not in the sense of the term we are describing) every tone played on the piano is played with weight.

To play well, a lever must be moving. Thus every tone played on the piano is played by means of a moving lever or weight. The amount of work which a moving lever can do (in this case the speed with which it can make the key and hammer move) depends upon how heavy it is (its mass) and how fast it is moving. If a ten-pound weight is moved a ten-pound weight which is moved from the same height at the same time, they will reach the ground at the same instant; but the ten-pound weight will make a much bigger hole in the ground than the one-pound weight. In other words, it will do ten times as much work. If the one-pound weight were a bullet and were shot into the ground, it would pass the spot with which it had fallen off its own weight; it would then do an amount of work equal to that of the ten-pound weight.



LAWRENCE SCHAUFFLER

We can move any part of our body only by contracting or shortening the proper muscle. The muscles which move any one part will be found in an adjoining part. Thus, muscles in the upper-arm move the forearm; muscles in the forearm move the hand. Muscles are always arranged in pairs, one for causing one movement and the other for causing the opposite movement. This is the forearm arrangement. Otherwise, we might be able to open our hands but not to close them again or turn our head in one direction and not be able to get it back again.

Four Ways for Muscles to Act

IN GENERAL, there are four ways in which the muscles can act to control the speed of the various levers in playing the keys. Take the fingers for example. If we raise a finger above a key, we may suddenly relax the muscle which has raised it and let it fall in the same weight.

In this case the weight of the finger is the same as the weight of the hand. In the case of a sudden relaxation we may relax the muscle gradually, in which case the finger falls at a slower speed. We may relax the muscle suddenly and at the same time contract the opposing muscle which moves the finger downward, in which case the finger will move at a greater speed. Finally, we may raise a finger above a key and then keep it at the same speed only. In the last case we have this considerable energy developed. Here, then, we have a most effective lever—the heavy weight of the forearm. We may now define weight as playing which makes use of released arm weight.

We are now ready to make a few experiments in weight. Sitting at the piano

we can stiffness and makes us awkward and

in control over the resulting tone more difficult. Also, the combination of the fingers, hand, forearm and upper-arm makes a very long and awkward lever which cannot possibly give fine control as the fingers, hand and forearm alone.

The use of upper arm weight is sometimes advocated in a way which permits the force to be sent vertically downwards. We can hold our fingers, hand, forearm and upper-arm firm, in the playing position, so that they make one, solid lever. Then, by shrugging up our shoulders as far as we can and releasing them, we cause the whole arm to play the keys in a direction vertically downward. In such playing, however, the lever is quite long and as awkward as in the method just described, and fine control is even more difficult.

Body-Weight

THE BODY, like the upper-arm, is in a more or less vertical position and so can have little direct effect as a lever in playing the keys. One attempt to play in this way should show its absurdity. To the already long and awkward lever of the fingers, hand, forearm and upper-arm we now add the body moving from the waist. To make these parts into one firm lever, we must hold the fingers, wrists, elbows and shoulders tense. In this condition, with the hands over any clavichord, let the body fall forwards. This will hardly give enough power even to play the chord very softly and, if it does, the chord will probably sound uneven, some tones being louder than others, and some not sounding at all. It is not difficult to understand that the difficulties of controlling the tone have been enormously increased. A great amount of energy has been used also, but only a very small amount of it has been applied to the keys. If this is a wrong way of attempting

to use body weight, there is, however, another and right way which we shall mention later.

The "Dead" Weight

LET US ascertain in what ways forearm weight may be used. In the example above, the first and second fingers firm and let the forearm drop so that the finger struck the key. Even this short drop developed considerable power. Now it is quite obvious (and a good many pianists have, unfortunately, made much use of the discovery) that a longer drop will develop greater power. Thus the hand and forearm are raised to the desired height and let fall as "dead" weight on the keyboard. Such a use of weight, in which the volume of the tone is made to depend on the height from which the fingers strike the keys, is bad. Fortunately, we have here, as we shall presently see, a method which will give the resulting tones and accuracy in striking the right keys difficult. It adds an unpleasant noise to the tone, and in so doing, uses up some of the energy of the stroke; if the hand is weakened, also by being held in an unnatural position, a good deal more power is lost.

Occasionally someone discovers a simple remedy for overcoming this last difficulty. We are sometimes told that we must hold our hand relaxed while it is falling and, then, just the instant before it reaches the keys, must open it to its proper position for striking. Unfortunately, the difficulty is not, if anything, increased. The hand position, whether it is taken sooner or later, will be just as weak, and accuracy will be even more difficult.

A Correct Observation

"BUT," SOMEONE may remark, "I have seen some pianists, the moment they have their hands from a considerable height, begin to heighten the keyboard in playing and still get beautiful results." The observation, we shall have to answer, is entirely correct. The actual use of energy, however, is not in most cases what it appears. How many wrong theories have been evolved by watching the movements of others, then wrongly interpreting them or imitating some mannerism in the hope of getting the same result! Here the explanation is simple. Although the player's hand may have dropped onto the keys from a considerable height, it is then held there by striking them, usually by contracting the drop of his arm so that it developed very little momentum. The amount of percussion which his fingers made when they came in contact with the keys was very small. How, then, did he get such power?

With the up-and-down twist movement we can get also great power and with much less physical effort than by the use of the keys. Instead of merely releasing the forearm so that it drops of its own weight, we can hold it down with great speed through this short distance by a sudden contraction of the biceps muscle in the upper-arm. This requires a corresponding movement of the fingers and the thumbs. The up-and-down twist movement will be much more powerful than the use of the keys.

SELF-TEST QUESTIONS ON MR. SCHAUFLER'S ARTICLE

1. Why is "weight playing" a theory of comparative late development?
2. What type of muscular movement is required in weight playing?
3. Why is greater weight required for playing chords than for playing single notes?
4. How may the upper arm be misused in weight playing?
5. Describe the "up-and-down" twist movement.

Scales at the First Lesson

By EDNA KALISCH

From two to six major scales may well be taught at the first lesson. The teacher should play the scale slowly, through one octave only, and have the pupil play it after him. The pupil should then call aloud the names of the tones, c, d, e, f, g, a, b, c as he ascends and a, g, f, e, d, c, as he descends.

the level of the keyboard. Since the fingers and hand cannot bend back any farther, they have now become one solid piece or lever with the forearm, and the energy which the forearm developed in its fall must also play the keys. To let the hand drop for the sake of weight would be very awkward and unnecessary. All that is needed is to press down with the hand and fingers (a contraction of the hand and finger flexors) the point, in the drop of the wrist, suitable for playing the keys.

In this exercise we learn just how much to contract these fingers and hand muscles for whatever amount of energy we are going to develop with the forearm. This contraction makes the fingers, hand and forearm into one firm lever which the fingers have developed. Thus only a slight finger and hand contraction will be needed if the forearm (at the wrist) drops only a short distance of its own weight. The resulting tones will, of course, be soft. The fingers and hand must be relaxed so that the drop of the forearm will be made by the fingers alone. The keys. The instant after the keys are played, the wrist begins to rise again in order to prevent any unnecessary pressure against the key-bed and to get in position for the next stroke. If the keys are held down, only enough weight must be left against them to prevent them from rising.

The Melodic Passage

FOR SINGLE tones, as well as for chords, where the speed of the passage is not too great, the "up-and-down" twist movement gives the greatest degree of control. For molitudes or passagess where forearm weight must be added to finger action, it is too great to let the hand drop so that a separate drop of the arm for each tone, the arm weight, in whatever degree it is used, necessarily becomes a constant pressure against the fingers.

With the up-and-down twist movement we can get also great power and with much less physical effort than by the use of the keys. Instead of merely releasing the forearm so that it drops of its own weight, we can hold it down with great speed through this short distance by a sudden contraction of the biceps muscle in the upper-arm. This requires a corresponding movement of the fingers and the thumbs. The up-and-down twist movement will be much more powerful than the use of the keys.

Bohemia

GEOPGRAPHICALLY, it may not be a long way to Bohemia, but what a different world we opened by Columbia's Album No. 107 which presents the attention Smetana's piano *Trios* in *G Major*, played by the Malkin Trio, a well-known concert group composed of three brothers! This Trio and the String Quartet in E Minor entitled *From My Life* are two musical pieces of great interest to Bohemia's greatest composers. The piano work is a sincere elegiac expression of a father's grief. It was created as a memory of the composer's eldest daughter, who died at five years of age after a sudden illness. Such music as this is not alone repay intimacy but also study, should provide a welcome addition to the slowly growing chamber music library.

(Continued on page 539)

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered requests of makers. Correspondence relating to this column should be addressed to The Eruda, Dept. of Reproduced Music.

Fashions in Fingering and Common Sense

By GUSTAV ERNST

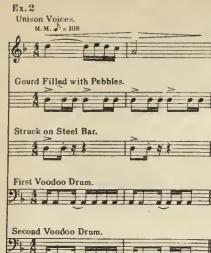
THE TIME SEEMS to have come when some of our students on fingering should be overhauled. We have got too much in the way of making rigid rules of fingering which originally were quite properly introduced for use in special cases. Or, we insist, with the avowed purpose of avoiding mistakes, on fingerings which are most likely to lead to mistakes.

Now there are two points to which I should like at this time to draw attention: the use of the thumb, and the way of executing repeated notes.

The Thumb

IT WILL be known to most of our readers that for a long time the thumb was not counted as a finger at all, the forefinger being the first finger of the hand and the little finger the fourth finger. At the same time both the thumb and the little finger were but little used in playing. The fact is that, the keyboard being placed much higher than the seat of the player, the player's elbows were so much lower than his fingers that the latter could not but interfere with the former, particularly when again made use of the thumb and little finger almost impossible. In *Annerbach's Organ und Instrumenten-Baltratur* (1571) the following fingering is given for the scale:





church service in search of beautiful singing of melodies akin to our "spirituals" he is doomed to disappointment, for he hears only the unison singing of the Catholic or Episcopal church service in thin, ready and deadened vocal voices. So if one cannot get this music on the coffee and sugar plantations or among the road workers. When one considers that over seven hundred and fifty miles of highway have been built since the American Occupation one can readily see that many native workers assembled thus would certainly sing some songs as well as their American cousins as went to do in the road gangs of our southern states.

Practically no published folk music is obtainable in the island. One finds upon investigation less than a dozen and most of these are merrigues (national folk dances). Only in the Dominican half of the island is there a native musician, Julio Arzola, who composed a number of folks songs and dances, Spanish in character. In Haiti proper, nothing of this kind has been attempted.

Many of the songs of Haiti have African words whose significance has been lost in the passing generations. If a traveller using American methods visits a peasant

Haiti of today, so far as the masses are concerned, clings to the folk songs and dances of the "tambour" and the "Meringue." In recent years a score of books on Haiti have been written yet there still remains to be penned the complete story of this island of mystery, superstition and beauty. The writer ventures to say that nowhere else in the world can one find such simple dignity and graceful body movements in both walking and dancing as among the Haitian peasants.

SELF-TEST QUESTIONS ON MR. WHITES ARTICLE

1. Give, briefly, the history of the Haitian Republic.
2. What two Haitian composers have risen to distinction?
3. In what way may one account for the absence of birds in Haiti?
4. How is pitch regulated on the Marimba?
5. Why are the drums indispensable to the Haitian "band"?

Musicians of the Month

By ALETHA M. BONNER

JULY

"The Etude" resumes, by special request, after many years, the following calendar of birth months of musicians. This will hereafter prove to be a monthly feature in our journal.

Day 1—JOHN BARNETT (1) b. Bedford, England, 1802; d. Cheltenham, April 17, 1894. Called "the father of English organ music." Successes in this field, as well as in Musical Criticism. 2—CHRISTOPH W. VON RITTER GLUCK, b. Weidenberg, Germany, 1714; d. Vicenza, November 15, 1777. His place is among the masters of dramatic composition. A reformer in opera.

3—RAFAEL JOSEFFY (yo-say-fy), b. Hungary, November 18, 1822; d. New York City, June 25, 1895. Pianist and teacher, with important methods and piano pieces to his credit.

4—STEPHEN COLLINS FOSTER, b. Pittsburgh, Pennsylvania, 1826; d. New York City, January 13, 1864. One of the foremost composers of American folk-music. Creator, words and music, of such much-loved songs as *Old Folks at Home*, *My Old Kentucky Home*.

5—JAN KUBELIK (koo-be-lék), b. near Prague, Austria, 1889. Bohemian violin virtuoso of world renown. A master of his art. Also a composer of violin music.

6—CARL ENSER, b. Thiedingen, Germany, 1818; d. London, England, November 17, 1882. Organist and music writer with much excellent music literature to his credit as composer.

7—GUSTAV MAHLER, b. Kaliisch, Bohemia, 1860; d. Vienna, Austria, May 18, 1911. A symphonic composer and conductor who did much to broaden the symphonic form and raise its standard.

8—PERCY ALDRIDGE GRAINGER, b. Brighton, Australia, 1882; has made his home in the United States since 1915. One of the outstanding virtuosos of the

piano. In composition his works feature many instrumental arrangements of folksongs.

9—CONSTANTIN STERNBERG, b. St. Petersburg, Russia, 1852; d. Philadelphia, March 19, 1916. Pianist and composer of chamber music, piano pieces. Also a musical author.

10—HENRI WIENIAWSKI (yen-veen'-ské), b. Lublin, Poland, 1835; d. Moscow, Russia, March 31, 1888. Noted violinist and composer, largely for violin and orchestra.

11—LIZA, Lisenka, b. London, England, 1862; d. there, September 19, 1918. Distinguished concert singer (soprano), also wrote many vocal works. The song-cycle *In A Persian Garden* is one of her best-known compositions.

12—KARL EDMUND R. ALBERT, b. Danzig, Germany, 1801; d. Berlin, 1874. Theorist and musician. He wrote many books relating to the art and science of music and biographic sketches.

13—FREDERIC FLEMING BEALE, b. Troy, Kansas, 1876. Eminent music pedagogue in state universities, organist and conductor. His songs are the best-known works.

14—JACOB STAINER (stáner), b. Alsace, Austria, 1621; d. there, 1683. The first and greatest of German violin makers. Genuine Stainer violins are highly valued.

15—HINRICH ESSER, b. Mannheim, Germany, 1853; d. Salzburg, Austria, June 3, 1892. Conductor and composer whose numerous writings, some forty books, are the best known among writings in all forms.

16—ADELPHÉ CHARLES ADAM, b. Paris, France, 1803; d. there, May 3, 1856. Violinist of world fame. Many successful tours. Conductor of an American orchestra 1918-22; returned later to live in Belgium.

17—IGNACE LEVYAK (lēv'-ak), b. Gambi, France, 1817; d. Toulouse, France, May 23, 1881. Prominent French pianist and the composer of more than two hundred piano pieces of great merit.

18—ANTON FRANÇOIS MARMONTEL, b. Clermont-Ferrand, France, 1816; d. Paris, January 17, 1898. Composed and teacher of piano with many famous pupils.

19—LAMBERT JOSEPH MASSART (mas'-sär), b. Liège, Belgium, 1811; d. Paris, France, February 13, 1892. Prominent violinist of his day and a teacher of the instrument, with distinguished pupils.

20—ERNEST HUTCHISON, b. Melbourne, Australia, 1871; settled in New York City in 1911. Concert pianist, artist-teacher and composer of piano forms.

21—VICTOR SCHOLECHEN (shō'-lē-chén), b. Paris, France, 1804; d. there, December 24, 1893. Piano performer, collector of musical instruments and writer. The biographer of Handel.

22—JOSEPH GÉZA ZICHY (zéch'-é), b. Szatmár, Hungary, 1847; d. Budapest, January 15, 1924. In hunting accident lost his right arm but became a left-handed pianist of prestige.

23—ARTHUR BIRD, b. Cambridge, Massachusetts, 1856; settled in Germany in 1887 and died at Berlin, December, 1923. Organist and composer in large and small forms. Many piano pieces.

24—JEAN ROBERT PLANQUETTE (plan-ké), b. Paris, France, 1848; d. there, January 28, 1903. Writer of concert music and opera. A general favorite being *Chimes of Normandy*.

Glorious July, the month of rich fruiting, of bursting opportunity! Students, who avail themselves of the summer months, are finding that their accomplishments are far more gratifying than those who habitually cut down their working months, year after year. The great master composer and the great master interpreter are oblivious to weather conditions. Only the very puny person goes about exclaiming, "What fearful weather!"

VISUAL HISTORY SERIES: No. I THIRTY GREAT SYMPHONISTS



Charts tell a story in the swiftest possible manner. Big business, long ago recognizing this fact, has made constant use of them in matters relating to publicity. Pedagogy also has employed them with immense success. In the study of the appreciation of music, however, few instances of their use occur. Here is the first of a series of "Visual History" charts. It portrays the comparative life-spans of thirty of the greatest composers of symphonies, symphonic poems, and symphonic suites. It will make definite for the student the interrelation in time of these masters; and the eye-impression gained from a careful study of it will inevitably and permanently transfer itself to the mind. For review purposes at the end of a semester such a chart is especially serviceable.

FRANZ JOSEPH HAYDN

1725	1735	1745	1755	1765	1775	1785	1795	1805	1815	1825	1835	1845	1855	1865	1875	1885	1895	1905	1915	1925			
HAYDN (1732-1809)																							
	MOZART (1756-1791)																						
		BEETHOVEN (1770-1827)																					
			SCHUBERT (1797-1828)																				
				BERLIOZ (1803-1869)																			
					MENDELSSOHN (1809-1847)																		
						SCHUMANN (1810-1856)																	
							LISZT (1811-1886)																
								RAFF (1822-1882)															
									FRANCK (1822-1890)														
										BRUCKNER (1824-1896)													
											GOLDMARK (1830-1915)												
												BRAHMS (1833-1897)											
													MOUSSORGSKY (1835-1881)										
														SAINT-SAËNS (1835-1921)									
															TCHAIKOVSKY (1840-1893)								
																DVORAK (1841-1904)							
																	GRIEG (1843-1907)						
																		RIMSKY-KORSAKOV (1844-1908)					
																			D'INDY (1851)				
																				ELGAR (1857)			
																				MAHLER (1860-1911)			
																				MAC DOWELL (1861-1908)			
																				DEBUSSY (1862-1918)			
																				STRAUSS (1864)			
																				SIBELIUS (1865)			
																				SCRIABIN (1872-1915)			
																				VAUGHN-WILLIAMS (1872)			
																				RAVEL (1875)			
																				STRAVINSKY (1882)			



IGOR STRAVINSKY

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The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M.A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

An Ambitious Student

I have studied piano for five years, and am now eighteen. I am determined to become a professional. I am studying under an excellent teacher, and have written some compositions as Liszt's *Seventh Symphonie* and Beethoven's *Violin in F*. I think that I play them with understanding and am about to be ahead of my classical training. I am doing Clementi's *Twenty-four Grand Sonatas* and Bach's *Two-part Inventions*, and am studying the piano for me to hold my place in these. If my technique is up to the standard? I am not sure. I am playing the *Emperor* or Beethoven's *Well-Tempered Clavier* and am quite far enough advanced, considering the time that I have studied.

Please tell me if my Concertos that I could be too difficult—

F. Y.

If, as you say, you have a good teacher, you should trust implicitly to his judgment in these matters. Remember that it is not merely the quantity of notes that you can play in a given time or the complexity of the pieces that you study, but rather the perfection of your interpretation that mark you as a finished player. To play Haydn well requires much more musical finesse than to scamper over the splashy concert pieces of Liszt. Hence you cannot spend too much time over Clementi and the simpler Bach and Haydn, if you wish to be thoroughly grounded in piano technique and in the subtler phases of musical expression.

Fifth Grade Music

I am entering the fifth grade, and have been obliged to work much on the piano. I am not a good player. Please advise me as to proper materials. Am I using at present the fall of Mendelssohn's *Violin Concerto* and Bach's *Two-part Inventions*, etc., etc., etc. I am not fond of the simpler classics, of which I have covered one book, and the second, *Second Nature* by Godwin, Mendelssohn's *String Song* and a few others. Will this be enough? I am not a good player, no longer young. I am obliged to turn to the piano again, as far as is consistent with thoroughness.

I offer here Lang's *Flower*

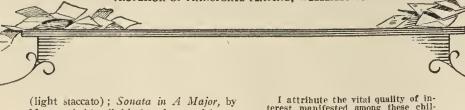


Is there any authority for this? Am I wrong in insisting that the trumpet be played on the first and fourth beats?—

3. Should a piano perform as in *RI*?

4. Is it right to play *Wagner's name (pronounced)* My dictionary gives no marking, whence I infer that it is to be pronounced *Wagner*—Mrs. W. E. [unclear]

1. There are plenty of excellent pieces which have all the technical value of studies and are at the same time of much greater interest. As examples of pieces in the fifth grade, I suggest *Andante* in *Allegro* by Debussy (with rapid modified figures); *Air de Ballet*, Op. 36, No. 5, by Moszkowski (fluency in modern virtuoso tricks); *Fantaisie*, Op. 16, No. 2, by Mendelssohn



(light staccato); *Sonata in A Major*, by Mozart (with all kinds of graceful endings).

The materials which you mention are of standard usefulness.

2. The example you cite furnishes one of many instances of rhythmic distortion practiced by careless players. Of course, the bass part should be played as written, and as you suggest:



3. The Standard dictionary gives both pianist and pianist, with a preference for the first. Personally, I much prefer the accent on the second syllable.

In the German language, *w*, the sound of our *v*; hence the composer's name is *Vag-ner* (as in far).

Teaching in a New Locality

REFERRING to the article headed *A Perspective Teacher* in January Round Table, one who has been teaching the mill" sends the following account of her own experiences. Incidentally, she touches on other important matters, such as the value of piano work to school children and the stimulus afforded young pupils in singing while they are practicing:

People this experience of mine, especially those who have met with the problem of settling, professors, handicapped by impaired energies and consequent timidity, insufficient training, lack of personal activity or a "studio," and with only a few pupils, say, a total of 150,000. I spent the first six months thinking that my teaching days were over.

The beginning of the new year brought me a lovely voice, whose husband was six months from her. She was naturally beautiful voice and piano player. She came to me daily for a half hour. I was greatly interested in her introduction to a woman who was teaching piano to a group for a local entertainment; in this group I heard a lovely voice. It was then that I began my first efforts of studying piano under supervision. I studied piano for six months, and then, accompanied, a mother and two daughters came to me for a half hour during the summer.

By this time a small neighborhood reputation showed signs of life; and a friend, a widow, whose husband was a friend of mine, and a home town friend sent me her daughter to study piano, a native of the neighborhood, and one of her two little girls for demonstration. The mother was very satisfied, and her mother expressed her satisfaction by recommending me so effectively to her acquaintance that the two little girls within a radius of three miles came to me for piano lessons. I taught them all alone, and as in the piano program, I cultivated the acquaintance of teachers, and the pupils, and their mothers often in their entertainments, becoming quite popular with their Teachers' Association.

My second year is now partly gone, and I am still teaching piano to beginners augmented by my piano students. I am teaching piano to school year: I play for a girl with three voices; and I have not gone out of the district of my beginning, except in one instance.

I attribute the great quality of interest manifested among these children to the correction of their piano study with their music teacher, and to their private music study with their school work teacher, and to the interest shown in the latter. Supplementing early vocal training with piano practice, etc.

A piano lesson may be made twice twice as effective as a vocal lesson, because a single voice of pitch may be trained, while the other three voices of the three little fingers are busy with the charming things written for beginning voices. The first two are the stories told by Mae Erb, Theodore Billroth, Maria Ziegen and others.

It is never too late to take up singing, and it is never too late to become interested in piano.

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agitato

marcato

stringendo

rit. *rall.*

orec.

accel.

vivo

precipitando

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rall.

a tempo

mf scherz.

pp

poco rit.

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a tempo

cresc. molto

dolce

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and
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INTRO

INTRO.

Molto moderato

mf *tem. trenten.* *quasi parlante* pp

Dear, if I loved you more I could not love you less, And if I
How can I thank God for His man-y ways that bless The gracie to

pociss.

loved you less I could not love you more! My heart for you a vast-er love can-not ex - press, Nor in its
be loved and the powrs of love to pour! For if I loved you more I could not love you less, And if I

ten.

p

Slowly

bound-less depths can flow a rich-er store. When I ca - ress and kiss you there is nothing new, For
loved you less I could not love you more.

Slowly

mf *molto espress.*

cresc. allarg.

I give on-ly that which is al-read-y giv - en Ah! Love, this un - con-sum-ing fire that

cresc. allarg.

burns for you kis-es per - petually like perfumed pray'r a perfumed pray'r to heavn.

espress. allarg.

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IN THIS ETUDE

By EDGAR ALDEN BARRELL

Parade of the Marionettes, by Frederick Keats.

The rhythm is the basis of the first

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Marionettes are puppets such as one used to see in "Punch and Judy" shows.

They are mechanical in their movements

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Gounod, the great French composer who wrote

the opera "Faust" which has always been very popular.

The composer has written this piece

and the reader is asked to follow his indications.

Romance of Old Vienna, by Hans Prinzing.

The third and sixth, as used by Hans Prinzing, are the most popular and best known of the Vienna atmosphere—langorous, romantic. Then too, the harmonies are characteristic ones which could be found in the music of the great composers of Berlin or Paris or Madrid.

In this piece, as in most of his pieces, you

will notice the words *suspirando* and *tre corde*.

The first expression signifies that you are

to play the notes with a sustained sound.

And you are to release this pedal.

The second expression means to play

the notes with a slight diminution of volume.

To which these terms owe their origin? To

explore this will require a slight knowledge of

piano technique, which may be easily

learned by reading the article on the piano

in the *Encyclopedia of Music*.

In Lovers' Cove, by Walter Role.

This is the analysis of Mr. Role's creative

compositions in barcarole style.

Section A: 8 measures in C major

Section B: 8 measures in E major

Given them with clear enunciation.

Give them with clear en

The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINEIT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

A CORRESPONDENT writes: "How about playing by ear part of the time? Is it so awful as parents and violin teachers say it is? My mother says she will whale me good if she ever catches me playing even one note by ear."

(Signed) YOUNG VIOLIN STUDENT

Well, "Young Violin Student," the harm it might do to depend on playing on hearing is of this "Piano playing" you do and on whether you start your exercises and pieces from the music faithfully and accurately, in addition to amusing yourself part of the practice time in trying to play by ear pieces you have heard in improving.

There is a great deal of misinformation about playing by ear. Many a parent reaches for the hair brush or the razor strop if he finds Johnny (or Sally) letting his fingers wander over the violin strings, playing anything which comes into his head without his eyes being glued to the printed music page. The parents have visions of seeing their son in the class with the old chaps who figure in the old fiddlers' contest, fiddling *Money Musk, Turkey in the Straw*, and the Irish *Washerwoman* for dear life, with bow held tight in from the frog and feet "stomping" like a threshing machine.

Now let us get the truth in this matter.

There is some sense and also much nonsense in this strenuous objection to allowing a violin pupil to do even the smallest amount of violin playing by ear. It will be readily granted that the violin pupil who plays entirely or even largely by ear will get no benefit whatever from the study of music, there is not the slightest doubt that he can also get a great deal of advantage from spending a portion of his time in improvising and playing by ear. This develops his musical hearing, and to a marked degree. And if he goes to a concert and can then sustain attention and deep concentration to the music being played that on coming home he may play part of what he has heard, the endeavor is bound to help his musical talent and his musical memory.

Lord Bacon in his famous essays, says, "Reading is like a man's mind; the student who has a good technical foundation, is industrious and can read music accurately will in a few years become an educated violinist, familiar with the best which has been written for his instrument.

The Road to Knowledge

A FAMOUS litterateur has said, "Read constantly, anything and everything, just so that it is good literature, and you will in time become an educated man, whether you have had a college education or not." The man who can read and understand a dozen books on any given topic has all his life. Just as in learning the violin, the violin student must learn to read music accurately, for this is the key to the vast storehouse of music which has been written for the violin. The violinist who understands the principles of music and the correct technique of the violin will be able to do this in accordance to the ideas of the composer.

When a good artist paints a picture of a horse, it looks like a horse. When someone without any artistic training tries to do likewise, he produces something which looks like anything but a horse. It will all be drawing and out of perspective

Playing by Ear

and is more apt to cause laughter than admiration.

In the same way the violin player who relies entirely on his ear for the reproduction of a melody and who has no technical foundation in violin playing may be able to produce a crude imitation of what he wishes to express, possibly because he fails to express his own personality. Every musical student will recall the astounding feat of Mozart, in retaining in his memory and afterwards playing from memory what he had heard. But he cannot possibly play the composition accurately or artistically. So far the parent who objects to his children doing ear playing is entirely correct.

However, if the violin pupil devotes the proper time to the learning of technical works, exercises and pieces accurately from the music, there is not the slightest doubt that he can also get a great deal of advantage from spending a portion of his time in improvising and playing by ear. This develops his musical hearing, and to a marked degree. And if he goes to a concert and can then sustain attention and deep concentration to the music being played that on coming home he may play part of what he has heard, the endeavor is bound to help his musical talent and his musical memory.

Listless Listening

SO MANY musical students hear music in such a way that it goes in at one ear and out of the other. Not the slightest amount of musical knowledge will be gained by this. Several years ago we were held over the footlights by members of the audience. Pugno glanced at one of these themes, and with these few melodic notes as a basis, proceeded without the slightest delay to construct and play a tremendous *Fantasia* with an elaborate introduction, the given theme, several brilliant variations and a different ending. These things being over, he hastened—like the whole thing worked out before our eyes and ears without a moment's delay. Similar incidents could be cited of the powers of other great musicians.

There is no doubt that much improvising, playing by ear and extempore playing, engaged in by great musicians from their earliest periods of study, had much to do with the greatness they afterwards achieved.

To sum up—it is my firm belief that the violin student should devote the major part of his time to faithful, accurate study and experimental work on the technique of the violin, but that he can also greatly develop his talent and musical hearing by doing a certain amount of improvising, playing by ear and trying to invent original melodies and compositions extempore. This leads to technical facility and thus greatly develops musical invention.

Every musical student who has read much of the lives of the great musicians has been struck by the great amount of improvising and playing by ear which these

"I would exclude modern music from the early education of children. By 'modern music' I mean music which is ultra-modern in conception. My idea is to teach simple classics and the works of the seventeenth and eighteenth century masters. Let them, if possible, play the easier works of Purcell, Bach, Handel, Haydn, Mozart, Schubert, and Mendelssohn; and later of Beethoven, Schumann and Brahms. When this is accomplished, pupils have a magnificent foundation to work upon. They can study the modern masters and will be in a better position to appreciate them and to form a correct estimate of their intrinsic worth than they would have been at an earlier stage."—FRANK THISTLETON.

That Soporific Mute

By JEAN TAYLOR

"I can't play those eighth notes softly. Guess I'll use my mute instead."

So the pupil clamps on his mute and listens blissfully to the luscious tones, fooling himself into thinking that he is actually playing the piece softly. Just so some people still view the earth is flat because it looks flat.

There are just two points to be made in this connection. One is that the mute does not merely soften the tone. It actually changes the quality of it, making it less brilliant and clear and rather more dulcet.

The other point is that no mechanical device is a proper substitute for the personally acquired soft tones of the violin, as rich, as varied in color, as the tints of a rainbow.

When a pupil uses his mute for passages marked merely *pp* he is dragging in tones, matched perhaps by his dragging in a manner which spells death to artistic hopes.

The great teachers of violin playing know as much, even about the muscular and nervous structure of the human body, as do the greatest masters of physical culture. They are anatomical scientists, and it is only in the art of music that people of a certain type of mind condemn science.

SIDNEY GRIEVE.

The Improvising Gift

AT ONE of his piano recitals I heard a young lad, Raoul Pugno, famous pianist of the Paris Conservatoire, ask his audience for a theme on which to improvise. Several themes were held over the footlights by members of the audience. Pugno glanced at one of these themes, and with these few melodic notes as a basis, proceeded without the slightest delay to construct and play a tremendous *Fantasia* with an elaborate introduction, the given theme, several brilliant variations and a different ending. These things being over, he hastened—like the whole thing worked out before our eyes and ears without a moment's delay. Similar incidents could be cited of the powers of other great musicians.

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Lullaby by Stanislav Sucharda.
(From "Modern and Contemporary Czech Art," by Matejcek and Wirth.)

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Transposing for the Violin

By JOSEPH MARPLE

WHEN playing in an orchestra or smaller musical ensemble the violinist may be forced to play from a clarinet sheet or a cornet or saxophone sheet. At a thorough knowledge of the music for which these instruments is transposed on the violin is therefore essential.

Music for B flat clarinet or cornet is written one whole tone higher than the violin. That is, when C is played on one of these instruments, the tone flat that is sounded corresponds to B flat when played on the violin or piano. If the scale of C is called for on the clarinet in the violin, in using clarinet music, plays the scale of B flat or two flats. Likewise, if the D scale is played the violin uses the E scale taking away the two sharps. When the B flat instrument has two flats, two of these are removed, giving the D of D. From this we get the name. In transposing music written for B flat instruments add two flats or subtract two sharps, as the case may be, and play the music one whole tone lower than written.

This is done by placing the hand in the first position and reading the notes as if they were being played on the B flat instrument. That is, when the violin can no longer than the written "A" is played on the open G string. Clarinet or cornet music does not usually run much higher than C, which is taken with the fourth finger on the E string, but when it does it may be played in the higher positions in the same manner.

Flat saxophone music presents much

the same problem. When the music calls for C the violinist plays E flat with the hand in the third position and with the second finger on the A string. He reads the music as though he were playing in the first position always bearing in mind the three added flats. If the signature is in sharps he removes three. When it is in one sharp this is removed and two flats added and when in two sharps these are removed and one flat added. The same rule applies to B flat instruments. When in one sharp this is removed and adds one flat.

In piano or other music when the melody runs in the bass it is taken the same as shown here for E flat instruments except that the signature is not altered.

As there are instruments in almost every key it would be tedious to explain them all. The student should find no difficulty in reading them if he will study them. If he understands clearly that whatever an instrument plays the written C, that is produced for which the instrument is named. Music in the C clef should be given much study. Every violin student should get himself a viola and learn how to play it.

Warning against the habitual reading of music not composed for the violin should, however, be given, for, though a help in time of emergency, it may lead to a faulty technique if too often practiced.

Vibrato

By CAROLINE V. WOOD

A good vibrato on stringed instruments, it can safely be said, is as important as good bowing. It is the vibrato which gives the pulsating quality so essential to music on the strings.

This being the case, it can readily be seen that one who plays the violin, viola or cello should learn to play on open strings whenever this seems advisable. The student should get out of the habit of playing too much in the first position, for here lies the root of the trouble. This advice is especially needed by those who are working without a teacher. They find it too easy to fall back upon first position and open strings whenever possible. But this habit is limiting and detrimental to their progress.

It has been said that the hardest thing about trying to overcome the habit of eating too much candy (or anything else) is making up one's mind to stop. So let the student make up his mind that he is not going to use the first position as a make-shift. Besides doing away with much of the necessity of playing on open strings,

Sight Reading

By ALFRED JENNISON TULL

TO GAIN facility in sight-reading the student should write a melody, copy it on three or four separate sheets of paper and write the fingering in as many different positions. He should go over the whole until it becomes a definite mental impression. He should then take a copy of sufficient any fingering marks and play in those same positions till facility is acquired.

"It is essential to a correct rendering that, even in the first pieces played by a beginner, a perception of the phrasing as a whole should be acquired; not, as is usually the case, regarding the bowing marks and the legato signs as exclusively determinative of it."—CARL SCHROEDER.

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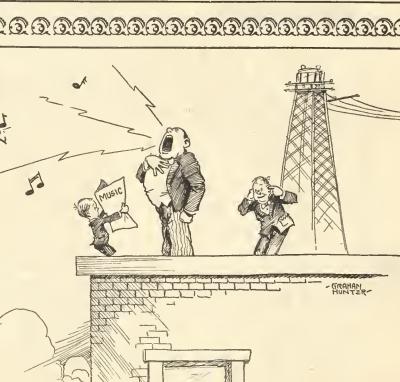
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QUESTION AND ANSWER DEPARTMENT
Conducted by ARTHUR DE GUICHARD



NO QUESTIONS WILL BE ANSWERED IN "QUESTION AND ANSWER DEPARTMENT" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS.

DEAR M. OF THE INQUIRIES, DUE TO THE LIMITED SPACE NOW GIVEN, WILL BE PUBLISHED WITH QUESTION.

To Become a Virtuoso Pianist.

I began to study the piano at the age of eleven. I have had many lessons from a good teacher, but had to discontinue for financial reasons. I have, to gain financial independence, taught for a number of years. I have had that say "Teachers had become stiff, after four years?" I have not had perfect control over them. With my kind of admiring me, I have never had time to practice what exercises and pieces to use. As it means very much to me, could you tell me what to do?

R. E. G.
A. No one could advise you with the best in your hearing you play. From your own description of your deficiencies, it is not very difficult to advise you. You are somewhat slim. The best and only advice to you is to take up the violin. You are a potential piano teacher, one who is repelled by a violin, or her teacher, or one who is not who is in remarkably excellent in the technique of the violin. You have the desire to mount the harness; but you might get there if I could tell you how you succeeded.

A. Still Treatment, Accents for Rapid Scales, When to Play "Backs Party" eighth.

(1) Will you please advise me as to some particular treatise or work to improve the playing of trills? (2) In playing a rapid accented according to the time signature?

(3) How can I make my hands more supple to take up Bach's "Well-Tempered Clavier," not having knowledge in a given piece? (4) How can I improve my bowing?

(5) I have just started to play the piano. I know what the major triad

Ex. 1

is based on the harmonic series, above a given tone, thus:

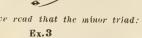
Ex. 2

etc.

I have read that the minor triad:

Ex. 3

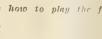
is based on the harmonic series "below" a given tone, thus:

Ex. 4

etc.

In these "harmonies below" really exist, but I have read about them, but have not seen any mention of harmonies below—J. C.

A. Your understanding of the major triad (Ex. 2) is perfectly correct. The minor triad is formed from a generating or fundamental harmonic series from a generating or fundamental harmonic series.

Another name much employed for "harmonies below" is which by we understand that from a given tone, the notes of the harmonic series, are heard, as in your Ex. 2. Go on and keep it down; with your right hand play the notes exactly, without touching any other note) the notes exactly, without touching the bass note. Listen intently and you will hear the "DORISSEY" (Ex. 4) which follows Ex. 2. Some very talented musicians have evolved from a high or by a low note, like progression of intervals. It looks pretty much like Ex. 2, but the notes are excited and therefore cannot be heard. Therefore they do not exist. You are right.

Ex. 1

"DORISSEY," Astoria, Oregon.

A. This is a simple arpeggio or broken chord. The bass note is played with the left hand, fifth finger on the D, followed at once by the third finger on D, then the first finger on G.

Ex. 2

etc.

The first notes are to be played rapidly in the order given, with the bass note of the chords and positions? 1. What is the correct form? 2. What is the correct form? 3. What is the correct form? 4. What is the correct form? 5. What is the correct form? 6. What is the correct form? 7. What is the correct form? 8. What is the correct form? 9. What is the correct form? 10. What is the correct form? 11. What is the correct form? 12. What is the correct form? 13. What is the correct form? 14. What is the correct form? 15. What is the correct form? 16. What is the correct form? 17. What is the correct form? 18. What is the correct form? 19. What is the correct form? 20. What is the correct form? 21. What is the correct form? 22. What is the correct form? 23. What is the correct form? 24. What is the correct form? 25. What is the correct form? 26. What is the correct form? 27. What is the correct form? 28. What is the correct form? 29. What is the correct form? 30. What is the correct form? 31. What is the correct form? 32. What is the correct form? 33. What is the correct form? 34. What is the correct form? 35. What is the correct form? 36. What is the correct form? 37. What is the correct form? 38. What is the correct form? 39. What is the correct form? 40. What is the correct form? 41. What is the correct form? 42. What is the correct form? 43. What is the correct form? 44. What is the correct form? 45. What is the correct form? 46. What is the correct form? 47. What is the correct form? 48. What is the correct form? 49. What is the correct form? 50. What is the correct form? 51. What is the correct form? 52. What is the correct form? 53. What is the correct form? 54. What is the correct form? 55. What is the correct form? 56. What is the correct form? 57. What is the correct form? 58. What is the correct form? 59. What is the correct form? 60. What is the correct form? 61. What is the correct form? 62. What is the correct form? 63. What is the correct form? 64. What is the correct form? 65. What is the correct form? 66. What is the correct form? 67. What is the correct form? 68. What is the correct form? 69. What is the correct form? 70. What is the correct form? 71. What is the correct form? 72. What is the correct form? 73. What is the correct form? 74. What is the correct form? 75. What is the correct form? 76. What is the correct form? 77. What is the correct form? 78. What is the correct form? 79. What is the correct form? 80. What is the correct form? 81. What is the correct form? 82. What is the correct form? 83. What is the correct form? 84. What is the correct form? 85. What is the correct form? 86. What is the correct form? 87. What is the correct form? 88. What is the correct form? 89. What is the correct form? 90. What is the correct form? 91. What is the correct form? 92. What is the correct form? 93. What is the correct form? 94. What is the correct form? 95. What is the correct form? 96. What is the correct form? 97. What is the correct form? 98. What is the correct form? 99. What is the correct form? 100. What is the correct form?

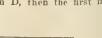
Ex. 3

etc.

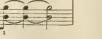
Ex. 4

etc.

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Ex. 5

etc.

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Ex. 6

etc.

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Ex. 7

etc.

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MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

WITH THE coming of July every mother is confronted with the problem of keeping busy the children who are released from the regular routine of school life. Therefore, remembering the old proverb about mischief and the idle hands, she should plan something definite to keep these hands employed. Music is undoubtedly the best "something" she can select for this purpose, because it actually does keep the hands busy while it entertains and improves the mind.

The vacation season should be made the harvest-time for music study for those who have taken up the work, and it is by far the very best period in the year for beginning lessons. If the children are already started in music study, then the number of lessons taken per week should be increased, as should also the length and frequency of the practice periods, that all possible progress may be made during vacation.

Having had the drill in habits of study for the school year, the child is trained to a certain degree, has the ability to concentrate and is prepared to meet new problems. On the other hand, if the child is allowed to amuse himself in a desultory fashion for the entire three months of vacation, there must be a new adjustment to the discipline of study when school days return and receptivity and the habit of concentration are again to be cultivated. Therefore, when you have given the child a complete "vacation" of one or two weeks for refreshment and recuperation, after the strain of final examinations and the terror of this time of the year, you will be stumped with a definite and well-organized musical schedule for the remainder of the vacation season.

The opportunity for supervised recreation shared with others will be provided. Such work is always more enjoyable when done in companionship, because there is the same spur of competition and the exhilaration of numbers engaged in a like occupation. Children will not take regular gymnastic exercises if they are not allowed to work along with the class, and the spirit of competition and the exhilaration of numbers engaged in a good sportmanlike game is developed. Something the serious music student often lacks—just because of the introspective character of the subject and for the further reason that proficiency in the art comes only as the result of long hours of isolated practice, meditation and self-communication.

The following interesting letter, taken from the Junior Bulletin of The National Federation of Music Clubs, gives us a vivid picture of daily life in a summer music camp.

Dear Juniors:

Can you imagine a summer at a camp where all the sports (swimming, tennis, riding, baseball and others) are added to chamber music? This summer has been a most delightful one, have ever known. Each person is interested in some instrument. A trio (violin, cello and piano) accompanied, a quartet of violin, cello and piano, and a string quartet are among the larger groups.

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(Continued on page 548)

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Summer Practice

By W. HANLON

IT SEEMS that there is a great deal more time lost in music practice than is justifiable. Spasmodic practice and lessening demanded for different reasons may only keep the student from progressing as he should but decreases interest. Each time he has to "start again" he has to overcome the lack of agility as well as the lack of interest. This takes time and energy and is an added expense.

During the school term school lessons and activities are apt to crowd out music. Sometimes chilly rooms during certain seasons of the year make practice at home impossible. Why, then, should not parents make the most of the long vacation period, when neither interference is present?

The household tasks assigned to children in the home do not often require much time. They have many hours left in which time to subject to heat; but one is never so hot as when one is trying to keep cool.

Something to do keeps the mind off the heat. Those who keep up their music practice in summer are more likely to enjoy the company of others who play some musical instruments. Thus inspiration is furnished, as children all like to do as Mary and Jimmie do.

The child who has the responsibility of definite practice periods enjoys his recreation better for having completed definite tasks. He finds that he has more time to play, if he makes up his mind to practice at set times and does it promptly, than if he dallies around trying to put it off.

Practicing music helps to keep developing the powers of concentration and observation. But a child who has given his mind complete relaxation for an extended period of time can be bought back to

LETTERS FROM ETUDE FRIENDS

A Hot Note

TO THE EDITOR:
A little piano pupil of mine, age eight years, simply could not remember the meaning of the words in her music. Finally I asked whether she had any older brothers or sisters. She answered with a vigorous nod.

"Very well," said I, "now just make believe that you are a mother and you will keep your finger on it very long?" Show me what you mean."

It worked! And at her next lesson, upon being asked what was meant by staccato, she replied, "I'm a hot mother."

ELIZABETH JOANNE SCHULZ.

Make THE ETUDE Your
Marketing Place
Etude Advertisers open the
Doors to Real Opportunities

Teaching for Character

TO THE EDITOR:
A long time that I could help my pupils in my studies, so I put soft colored rings on my floors, turquoise and gold drapery to look upon, soon comforted chairs to inspire the ear, my early teacher, mother, taught her to me to hold me to interest him in something. He would not work, go to school, but when he heard me sing, I hunted for songs that are "character building." When I found them, I put them in a box. Whatever You Are, and Command, "Build me up, establish them as a part of his thinking and he would do it. When he was a boy he told me he was giving up his smoking—it was a bad habit. I told him to try to remember them until he reaches home where he can sing them in order to help him. I told more of a thrill than I ever received from any of them. I have never had the same thing many times since and it is hard to find them with my present opportunities, that sing community, but cannot the teachers who have access to the great music of the world, sing stories to accomplish? —AMANDA M. PAXSON.

With Teacher Plays

Often at the close of a music lesson the teacher asks the student to play the new piece over. This helps a great deal, as the pupil is able to hear just how it should be done. It has been found by actual tests that when a student is able to hear the piece better, he is more likely to master it. The interval is still more effective if two or three grades compete against one another. DOROTHY BISHOP.

Identifies you as one in touch with the highest ideals of art and life.

THE ETUDE

THE ETUDE



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Alice In MusicLand

By ANNETTE M. LINGELBACH

THE TWO LITTLE BOTTLES—CHAPTER II

(Continued from last month)

Alice stared and stared at the words printed on the gate. Could they be real? she wondered. She looked again. Yes, they were true enough. Alice sighed deeply.

"But there's no use sighing," she scolded herself. "It's really your own fault. You might have known that it would be just as hard to travel through Music-Land as it is to travel through Wonderland, what with the Mad Hatter and the March Hare and the Queen of hearts and all the others, unless, if you'd only practice, say."

All people naturally love liberty, and you will find that many patriotic songs are based on the desire to secure liberty, or the joy of liberty already secured. One of the greatest cries for liberty is the French national song, *La Marseillaise*.

The words and music were both written by Rouget de Lisle on the night of April 24, 1792. The author was a soldier and engineer who was counting up the hours she might have practiced, but never had, her eyes fell on a piano that stood on her side of the little gate. On top of the piano stood two little bottles, one which had the words printed on it, "Fast Tempo. Use sparingly," and the other one, "Slow Tempo. Use frequently."

The names



sounded all very well, of course, and Alice remembered the many times she had read them at the top of her music and then forgotten all about them. But still she thought very deeply before she tasted either bottle. Her teacher had recommended them. They had a name, and that she was decidedly suspicious of it, and as to the *Fast Tempo*, she had always liked that the best, even though it had gotten her into plenty of trouble time and again. So she took the top off the bottle with the *Fast Tempo* words, and drank it down in one swallow.

The swallow of *Fast Tempo* made Alice feel exceedingly good, but it did not help her fingers in the least. As soon as she sat down to play at the piano, they jumped and leaped about in the way like excited clowns, and in no way could she hold them still. They would not play the melody she wanted them to, and they hop-scotched about on the keys in a decidedly queer fashion.

(Continued on next page)



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Patriotic Songs of the Nations

By GLADYS HODSON LEACH

WHEN YOU SING OUR OWN PATRIOTIC SONGS,

SUCH AS *America* OR *Star Spangled Banner*,

YOU EVER WONDERED ABOUT THE PATRIOTIC SONGS WHICH THE CHILDREN OF OTHER NATIONS SING?

WHAT OF THE WRITERS OF PATRIOTIC SONGS?

ARE THEY SO CLOSELY CONNECTED BY COUNTRY OR

DO THEY SING THE SAME SONGS?

AUSTRIA IS THE ONLY COUNTRY THAT CAN

BOAST THAT HER NATIONAL SONG WAS WRITTEN

BY ONE OF THE WORLD'S GREAT COMPOSERS.

WHAT OF THE WRITERS OF PATRIOTIC SONGS?

ARE THEY ONLY FOR A SINGLE COMPOSITION, BUT

ARE THEY KNOWN FOR MANY?

IS *AUSTRIA* KNOWN FOR MANY?

IS *AUSTRIA* LOVED AND KNOWN WHEREVER

EVERY MUSIC IS HEARD?

THE PEOPLE OF THE SCANDINAVIAN COUNTRIES

HAVE ALWAYS LOVED TWO THINGS—LIBERTY

AND THEIR NATIVE LAND. THE NORWEGIAN SONG BEGINS

NORWAY.

YES, WE LOVE WITH FOND DEVOTION

NORWAY'S MOUNTAIN DOME.

BUT WE LOVE,

WE LOVE,

Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE	PRELUDE
FIRST	Organ: Cantilena in B-flat.....Hosmer Piano: The Page D'Amour.....von Fritsch Festival Te Deum in G.....Greely	Organ: Spirit of the Hour.....Johnson Piano: RomanceRuhmkorff
	ANTHEMS	ANTHEMS
	(a) By the Rivers of Babylon.....Hopkins (b) Be Thou My Guide.....Dale	(a) Servant, Again to Thy Duty.....W. Martin (b) Blest Be Thy Love, Dear Lord.....Berwald (Men's voices)
	OFFERTORY	OFFERTORY
	He That Dwelleth in the Secret Place.....Stoughton (S. solo)	Someone(Duet for S. and T.).....Wooler
	POSTLUDE	POSTLUDE
	Organ: Fanfare Triomphale.....Armstrong Piano: Professional March.....Keats	Organ: Hero's March.....Menelikoff Piano: Autumn Leaves.....Schumann
EIGHTH	PRELUDE	PRELUDE
	Organ: Villa Maria by the Sea.....Shure Piano: Petite Berceuse.....Schmitt	Organ: A Moonlight Serenade.....Gordon Balch Nevin Piano: Shimmer Song.....Schumann
	ANTHEMS	ANTHEMS
	(a) O God Unseen, Yet Ever Near.....Banks (b) Children of the Heavenly King.....Dale	(a) Show Us Thy Glory, Lord.....Boines (b) I Lay My Sin on Jesus.....Boines
	OFFERTORY	OFFERTORY
	The Voice of Jesus.....Terry (E. solo)	More Love to Thee.....(A. solo)
	POSTLUDE	POSTLUDE
	Organ: March Bizarre.....Lacey Piano: Cuius Annus.....Rossini-Kuhn (Sinfonietta)	Organ: Alleluia, Alleluia.....Armstrong Piano: Inflammatus.....Revolin-Eragny
FIFTEENTH	PRELUDE	PRELUDE
	Organ: May Flowers.....Lacey Piano: The Sweetest.....Schubert-Lieser	Organ: Une Perle Romantique.....Purcell Piano: Che Pensa Romantique.....Saint-Juste
	ANTHEMS	ANTHEMS
	(a) O Worship the King.....Forster (b) Teach Us to Pray.....Calver	(a) Let This Night.....Wigbourn (b) When I Survey the Wondrous Cross.....Hope
	OFFERTORY	OFFERTORY
	Come, Ye Blessed.....Amphrose (T. solo)	Now the Day is Done.....Wooler (S. solo)
	POSTLUDE	POSTLUDE
	Organ: Easter March.....Lacey Piano: Elegy	Organ: Festal March in F. J. E. Roberts Piano: Elegy Nocturne.....Schubert
TWENTY-SECOND	PRELUDE	PRELUDE
	Organ: Hosanna in Excelsis.....Armstrong Piano: RomanceSibelius	Organ: Autumn Glory.....Preston Piano: RomanceSapellnikoff
	ANTHEMS	ANTHEMS
	(a) The Heavens Declare the Glory of God.....Lehrer (b) Lord of All Being.....Coerne	(a) The Lord is Exalted.....West (b) The Prayer.....Engelmann
	OFFERTORY	OFFERTORY
	W. May Not Climb the Heavenly Stairs.....W. H. Jones (Duet)	Love's Greeting.....Hastings (Organ solo)
	POSTLUDE	POSTLUDE
	Organ: Praise of Autumn.....Strong Piano: Pilgrim Chorus.....Wagner	Organ: In the Afterglow.....Strong Piano: Short March from Violoncello Concerto (Four hands)
TWENTYNINTH	PRELUDE	PRELUDE
	Contemplation.....R. R. Peery (Viola, with Piano or Organ)	Organ: Twilight in Autumn.....Felton Piano: First Loss.....Schumann
	ANTHEMS	ANTHEMS
	(a) Save Me, O God, Tchakovsky-Greely (b) How Amiable Are Thy Dwellings.....West	(a) Spirit of the Night.....Gillette (b) They That Trust in the Lord.....Gillette
	OFFERTORY	OFFERTORY
	Ye Must Be Born Again.....Forman (A. solo)	Thou'rt Like Unto a Flower.....Robustini-Hartmann (Violin, with Piano or Organ)
	POSTLUDE	POSTLUDE
	Organ: Sunshine (treble).....Swinnerton Piano: Swedish March.....Soederman	Organ: Finale.....Sheppard Piano: LargeHandel

Anyone interested in any of these works may secure them for examination upon request.

Permanently Adopted by Foremost Teachers

STANDARD HISTORY OF MUSIC
By JAMES FRANCIS COOKE
PRICE, \$1.50

A FIRST HISTORY OF MUSIC FOR STUDENTS AT ALL AGES

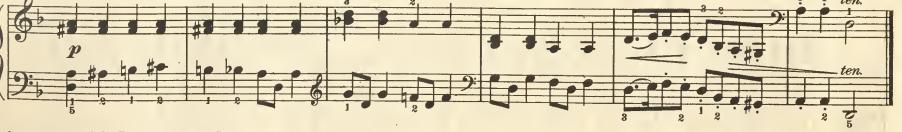
A thoroughly planned textbook for every home. So done that one can understand every word so absorbing that adults are charmed with it. All diagrams, word-pictures, maps, illustrations, maps of musical Europe, 400 test questions, 250 pages. Strongly bound in mason cloth, gilt edges. Any teacher may order it at a reasonable price.

THEODORE PRESSER COMPANY PHILADELPHIA, PENNA.

Very characteristic from a new Suite, Grade 2.

MARCH OF THE KEWPIES

JAMES H. ROGERS

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL



March of the Kewpies, by James H. Rogers.

(Continued from page 543)

Mr. Rogers has never written a more attractive piece than this march. Its rhythm is steady and simple, and the kind of piece that builds technique, that teaches the student to play more easily, more independent, more naturally. It is to be played forte, in measure nine, and mezzo forte, in measure six, mezzo forte. In measure nine, and upper notes in the left hand part are to be brought out plainly. The same little theme occurs later in the piece.

On rainy days we sit around a fire and study pictures by great painters.

In all weather we arise early in the crisp morning air and run down to the Little Squam Lake for a dip to wake us up.

Breakfast is a welcome meal and we indulge heartily. We bustle to our cabins after breakfast to prepare for inspection which will delight every child who has been to the forest. We see the living creatures we know as "pusses" or "pussycats." The words "puss" and "pussycat" are equally enchanting. The way the cat walks, the way it sits, the way it sits on the head of all, and seems so like a little person, is like a life-like picture that we instinctively have learned to love. If you can't learn to play this piece, learn to sit on it.

After breakfast we are off on our favorite ensemble playing, and when this is over we go down the hill to the crafts house where we learn basketry, leather tooling, lacquering, and other crafts. We rest an hour after lunch and then have the Dalcroze Eurythmics which I have mentioned.

After the Eurythmics we are always to be looked forward to and we dive and do swim in the fresh water for a dip. We are rarely hurriedly for supper. After supper we generally go canoeing, and at nine the day's program comes to a close.

With this program varied by shore suppers, hikes and treasure hunts, we enjoy our summer immensely.

Sincerely yours,

DOROTHY SCHLOSS, age 14.
(Junior Chopin Club, Providence, R. I.)

"A classic is a work which after a hundred years still retains its emotional vitality."

GOETHE.

Answers to
Can You Tell?GROUP
No. 26

SEE PAGE 341 OF THIS ISSUE

1. A very tender little melody is this, with a very simple, innocent sense of roots in fundamental chords. It is to be used as a foundation for a simple, but firm and curving line, to express your will. Ask your teacher to show you how to play it, to strengthen the fifth fingers.

2. The sharp note is a G-sharp. It is like a red bell, we are about to go into a new kind of world. The key is G major, the key is G. But this is only for an instant, for almost at once we are back in C major again.

3. All of us are acquainted with Jack, for he dwells in that marvelous land of rhymes and fables, the land of stories. Bells have pictured in tones the jingle of the bells over the candlestick, and when we think he succeeds, landing in the air, we are surprised.

4. The easy hand-crossings and the left hand are staccato—and, contrarily, the right hand is smooth. In measure 19, it would be effective to accent strong notes, although the composer has not indicated this accent. Make your fingers as nimble as Jack's little legs.

5. Cadman's "Shanewis."

6. Domenico Scarlatti, the greatest harpsichordist of his day.

7.

8.

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10.

11.

7. Major, 2/4 time, 3 flats.

8. G-sharp, A-sharp, B, C-sharp, D-sharp, E, F-double-sharp, G-sharp.

9. Major.

10. A "Saraband" in E Major.

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PUSSY MINE
VOCAL OR INSTRUMENTAL

Grade 2½

Moderato M.M. ♩ = 76

WALLACE A. JOHNSON, Op. 175, No. 4

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Did you learn your lessons well? les-sons well? Did you learn your lessons well? les-sons well?
 2. You have been so good to-day Pus-sy mine, pus-sy mine, Can you read and write and spell? pret-ty pus-sy
 mine, mine. Did you get your work done too? Pus-sy mine, pus-sy mine, Tell me why you are so la-zy
 And you wash'd your mit- tens too. Pus-sy mine, pus-sy mine, Learn'd your les-sons thru' and thru'
 pret-ty pus-sy mine. Hear me now you naugh-ty kit-ty, come to me I say. "What?" you lost your
 pret-ty pus-sy mine. Come to me now accel. dar-ling kit-ty, hear me what I say. I do love you
 pret-ty mit- tens? You shall have no pie. Me-ow, Me-ow, No, you sha'n't have your pie.
 pus-sy dear and you shall have some pie. Me-ow, Me-ow, Yes, you shall have some pie.

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BOYS OF THE NATION
SECONDO

Maestoso M.M. ♩ = 108

ADAM GEIBEL

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f
 mf
 Fine
 mp
 D. C.

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THE ETUDE

THE ETUDE

A little Woodland Sketch, Grade 2

Mark the melody

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PRETTY ROSEBUDS

JULY 1929 Page 551

H. P. HOPKINS, Op. 146, No. 1

ADAM GEIBEL

Maestoso M.M. ♩ = 108

PRIMO

Fine
 mp
 D. C.

JACK, JUMP OVER THE CANDLESTICK

Good cross-hand practice. Grade 2.

Allegretto M.M. = 144

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THE ETUDE

THE ETUDE

MUSICAL HOME READING TABLE

(Continued from page 539)

that Sunday evening as the performance began at seven. When I looked around from my seat in the auditorium I saw the greatest gathering I have ever seen or even shall see—queens, kings and queens, princesses and princesses, all *parade tenue*; the last wearing most superb gowns. I remember I wore a light blue *crêpe de chine* *tutuque* over a blue silk skirt, with roses in my hair and diamond ornaments.

"At last the trumpets sounded a fanfare, from the second motive of the *Walküre*, and amidst tremendous cheering and applauding, which lasted for some minutes, the Emperor William I stepped into the royal box.

"After the enthusiasm had abated, the theater was plunged into darkness, and sweet harmonious music, as though com-

ing from regions unknown, struck my ears, for there was nothing to be heard but even one's neighbor. I almost held my breath, and in the whole house a pin could have been heard to fall, so still and so completely absorbed was everyone by the music.

"Then, suddenly, the curtain rose on a scene representing the surface and depths of the Rhine, with the three daughters swimming gracefully about, stealthily watched by the Nibelung Albrecht. . . . The silent attention of the audience was suddenly broken by enthusiastic applause. This present was the reason of the distribution of a special card the following day, in which Richard Wagner prohibited all further demonstrations in the shape of applause and calls before the curtain."

What is Singing

(Continued from page 531)

The Wagner Style

THE NEXT great controversy, practical as well as the same theoretical, was the Wagner-Meyerbeer episode. Again we find in this instance, as in the former controversy, the reformer going back to the original sources. As we know, in his later life Wagner became so ascetic that he was loath to give anyone else credit for even suggesting his theories; but we do find him mentioning both Peer and Monteverdi. Wagner was far as we know the first to form almost entirely, and we hear from him, instead, a sort of flowing melodious declamation, which is the very essence of uttering inflection.

Wagner is said upon a certain occasion to have waxed enthusiastic to a friend over the merits of a certain song he had composed, and upon showing it to his friend, lo, there were only the words. The friend naturally asked where the music was, and Wagner replied, "The music, man? Why, it's in the words!"

It is beyond doubt true that Wagner,

What is Singing? the interpretation of text," as the reason for the existence of song, seems to be established through the ages. The song has been known. It has been for centuries. It is lost sight of to-day; but just as there have been voices crying in the wilderness of the past, just so at present there seems to be a most noticeable chorus chanting the refrain of the true use of the voice, utterance.

THE CAR RIDE

For Rhythmic Orchestra

PAUL VALDEMAR

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(40 WEEKS)

Contestants are restricted to talented and deserving students of limited means. Competition first week of September.

Application blank on request.

Complete winter catalogue on request.

QUESTION AND ANSWER DEPARTMENT

(Continued from page 542)

42. Who plays more difficult music but "without the same natural taste and spirit"? When playing recitals I have them give a number by both hands. I have them play the first movement of "Sonata in A" by Mozart. Do you think four hours for each hand and two hours for the instrument to practice is sufficient? I have them practice a program including Mozart's "Sonata in A."

A. Four or even six pieces carefully contrived should not be too long. It is better, however, to encourage the student to program without having heard the students in question. If Mozart's "Sonata in A" do you mean the one with the "Rondo alla Turca"? If so,

the following pieces should be adequately played, because their difficulties are less than those of the Mozart sonata. Program 1: Beethoven, *Rondo in G major*, Op. 31, No. 2; Schubert, *Rondo in G major*, Op. 14; and 46; C. Reinecke, *Scherzo, Hunting Song* from Op. 68; Schubert, *Rondo alla Turca*, from Op. 77; J. Field, *Two Nocturnes*.

Program 2: Beethoven, *Sonata in G major*, Op. 14, No. 2; J. S. Bach, *Two Minuets* and *Two Gavottes*; Haydn, *Two Minuets* and *Two Ländlers* selected from Op. 68; Hummel, *Rondo alla Turca*, Op. 122; F. Schubert, *Two Nocturnes*.

MUSICAL BOOKS REVIEWED

How to Organize the Amateur Band and Orchestra

By RALPH E. KORN. With a ready-made band to match Mr. Korn makes organizing an orchestra a game in which all public-spirited persons may take part and in which the results are both comprehensive and both satisfying and stimulating.

Details as to how to tune instruments, dress rehearsal, and at concert, deal with "absentees" for instruments and rehearsal. The rehearsal quarters are clearly explained. The relation between rehearsal and performance is concisely discussed. The relation between conductor and orchestra is also explained. The master of programs is not neglected. The author's suggestion concerning the formation of women in the amateur organization is particularly interesting.

If our reasoning is, "We are going to have

an amateur band. How do we go about it?" the book will point out the goal. Illustrations, 117 pages. Price, \$1.00. Greenberg, Publisher.

A Miniature History of Music

By FRANCIS A. SCHLESINGER. Composed when it had been left to modernize adequately to perform. We have the rehearsal, the first and a few rehearsals. Now comes the bulk of music related in fifty-three small pages. The book condenses without information. The author's thought, includes ideas which, because of the short space, are not fully developed. The author's suggestion concerning the formation of women in the amateur organization is particularly interesting.

Debussy's *La Mer* is discussed.

CHICAGO MUSICAL COLLEGE

A Miniature History of Music

60 East Van Buren St.

(Chicago Musical College Building) Chicago, Ill.

A UNIVERSITY OF MUSIC
(NATIONALLY ACCREDITED)
Established 1867

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By FREDERICK E. HAIN

In the exhaustive work every point to be considered in connection with violin playing and violin practice is taken up in the most meticulous care. Mr. Hain himself is one of the most painstaking of violin teachers and players and the character of his work is thoroughly exemplified in this book. It is planned with special reference to the Studies of Sevcik and other methods used in the first, second and third stages of the Kreutzer Studies. This is an invaluable work of reference for the student, teacher and player.

The special introductory price in advance of publication is \$1.00 per copy, postpaid.

ADVICE OF PUBLICATION
OFFERS WITHDRAWN

Happy Days in Music Play, Sequel to *Music Play for Every Day*, the most widely acclaimed in the last decade. Thousands of teachers who have started young pupils in *Music Play for Every Day* and found it ideal for encouraging that vital spirit of musicality, have written for the successful advancement of the student, have petitioned us to publish a book to follow it. *Happy Days in Music Play*, while it carries on the study of music where *Music Play for Every Day* left off, is based upon the same plan of a mixture of play and study, at the same time absolutely convincing the pupil of the facts that music study is not only the big vital thing of life and not a toy or a cosmetic. This book was made by a special staff of noted practical teachers and experts. Price, \$1.25.

Seizing the Left Hand Only, by Francesco Berger. We are this month withdrawing from the advance-of-publication price of work which have been placed upon the market by teachers who seek material of this kind as a means of strengthening the left hand of those pupils who need such work, and players of the early intermediate grade who desire novelties for recital, diversion or study. It will do well to get acquainted with this unique book of pieces. Mr. Berger, who has composed well past ninety pieces of original work, engaged in teaching at the Guild Hall School in London. He is a pupil of Moscheles, who was a pupil of Beethoven, and has many popular piano compositions to his credit. Price, 75 cents.

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Announcing

PRIZE CONTEST WINNERS

THIS is a preliminary announcement of the winners in the Grand Prize Contest for New Subscriptions to THE ETUDE MUSIC MAGAZINE which ended April 27th, 1929. The August issue will contain more complete details. Look for it.

Grand Prize

A MUSICAL TOUR OF EUROPE

Won by Mrs. John B. Molthrop of Liberal, Kansas

Second Prize

A \$1000 GRAND PIANO

Won by Miss Tullia Zenier of Hazleton, Penna.

Third Prize

A \$250 PHONOGRAPH

Won by Mr. Otto P. Schwartz of Evansville, Ind.

Fifth Prize

\$50 CASH

Won by

S. Z. Davis
of Phila., Pa.

Sixth Prize

\$50 CASH

Won by

J. Friedman
of Brooklyn, N. Y.

Seventh Prize

\$50 CASH

Won by

M. L. Burton
of Salt Lake City, U. S.

Eighth Prize

\$50 CASH

Won by

Mrs. T. A. Abbott
of Bloomsfield, Ia.

[Securing subscriptions for THE ETUDE during spare time has proven very profitable for these Jubilant Prize Winners. You can prove your spare time just as profitable. See August issue.]

THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers

1712-14 CHESTNUT STREET, PHILA., PA.

THE ETUDE

MUSIC SALES SERVICE ???

The Music Publishers' Protective Association (Mr. E. C. Mills, Chairman of the Board) asks the Etude to warn its readers in the matter of agents of alleged "music publishers" who are going about the country representing that they can furnish leaders, organs, professional musicians with music at a nominal cost and that the music publishers are combining to offer teachers and musicians a special service at a ridiculously low price. Mr. Mills states:

"Upon the basis of such representations these agents solicit subscriptions to a 'service'—generally private—of one per year—on which the buyer is told he will receive a regular supply of such material through the agency, instead of direct from publishers. The buyer is solicited to pay part of the sum 'down'—

"You are advised that none of the members of this Association are parties to any such arrangement, and that the representatives of such agencies, in getting into your home, are likely to be a detriment to your current business policies.

"It is suggested, in order that you avoid being victimized, that before sending to any such concern, you write to the collector, in writing, a list of the different firms in whose behalf it is promised that material will be sent under the subscription plan. Such a list includes one of the members of this Association. The name is printed on the reverse side hereof, kindly immediately advise this office."

"We will take all legal means of preventing such impositions upon you."

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION.

The list includes names of all of the outstanding publishers of America. The representatives of reputable well-known houses carry ample identification and no intelligent teacher need be deceived.

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During June, July and August, we make available to you a summer introductory offer to those music lovers, music teachers and music students who are interested in THE ETUDE MUSIC MAGAZINE. To anyone sending to us 35 cents, we will send the June, July and August numbers. Here's an opportunity for a music friend a good turn. Music teachers particularly, should take advantage of this trial offer, to keep their pupils interested during the vacation period by sending each one a copy of the summer addition, and offering the splendid music in three numbers, about 60 selections, to say nothing of the fine educational articles, musical news, announcements, etc., that anyone interested in music instant 35 cents to better advantage? This offer is good until August 31, 1929.

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If you are approached by strangers offering music or hardware in magazines, pay no money until you can have them investigated and are willing to take the responsibility, when paying out cash. It is said, however, that so many small crooks impinge on the unsuspecting public by offering bargains in Etude subscriptions. Scrutinize credentials carefully and settle yourself as to the responsibility of the seller. We can't make good money that is lost through swindlers.

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A Veritable Magnet
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Even the most hasty scanning of the contents of this excellent book will serve to tell that here are pieces which portray moods, imaginations, frolics, mysteries, adventures, sentiments, scenes and peoples that captivate the boy. The numbers in this compilation are:

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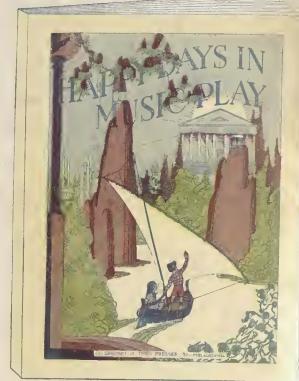
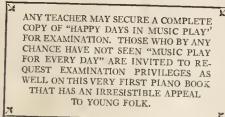
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